ANNOUNCEMENT 1963 1964

SWAIN SCHOOL OF DESIGN

ESTABLISHED 1881 · NEW BEDFORD, MASSACHUSETTS

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ESTABLISHED 1881 NEW BEDFORD, MASSACHUSETTS

In 1881, the will of William W. Swain established a non-profit educational institution whose Trustees and Faculty were charged with the responsibility to "qualify the pupils for the practical duties of life in the spheres they will be probably called upon to act in". Today the Swain School of Design is a co-educational professional art school offering a four year program in the visual arts. It holds the distinction of being the oldest private art school in the State devoted exclusively to the teaching of fine and commercial art.

As a professional art school, Swain holds a unique place among contemporary educational institutions. The strong emphasis of the Swain program on design and technique is in obvious contrast to the current trend of compromising the traditional training of the artist with the demands of an academic curriculum.

The Trustees and Faculty of the Swain School believe that in developing a superior professional art school they are not only fulfilling a vital responsibility but meeting a great challenge. If this country is to maintain a tradition of excellence in the visual arts, it must have artists and designers thoroughly trained in the fundamentals of their craft since the leading artists and designers achieved their greatest statement as a result of the struggle with the technical demands of their profession.

While emphasizing Swain's function as a professional art school, as distinguished from a college or university, it is not meant to suggest a lack of concern for the liberal arts. The faculty has been selected for both their ability as practicing artists and for their wide interests in an effort to develop an active intellectual community. After graduation from Swain, academically qualified students are urged to go to a liberal arts college or university to complete their requirements for a degree. This usually takes an additional two years of study. From an educational viewpoint such a program affords the student a logical distribution of time placing the greatest emphasis on studio work in the early years when the student has the most patience for the mastering of the fundamentals of the craft and introducing the liberal arts during those latter years when they would have the most obvious relation to the process of self exploration and maturation.

The Swain School of Design is approved by the Board of Collegiate Authority, the Veterans Administration, and the United States Department of Justice for the training of foreign students. The School grants a diploma to graduates who have successfully completed the four years of prescribed study.

The School is also a charter member of the American Federation of Arts.

COURSES OF STUDY

In order to understand the curricula and the specific course requirements outlined in this catalogue more fully, it is first necessary to recognize the more specific aims and considerations from which the Swain program evolved.

The curricula developed at Swain is in two parts, the Foundation and the Major programs.

FOUNDATION PROGRAM

The Foundation Program, involving the first and second year, is directed at four goals considered necessary in the mastery of the artist's craft.

An ability to render the likeness of the human figure, still life objects and landscape in common drawing and painting media.
A knowledge and understanding of traditional theories of color and composition.
An ability to analyze and resolve a variety of problems in two and three dimensional design.
A knowledge and understanding of the most significant aspects of art history and aesthetics.

The Foundation Program correlates work in drawing, design, art history, painting and the graphic processes. In contrast to the more traditional approach, the emphasis in each course is not on an independent body of information but common or contrasting solutions to the basic problems such as line, shade, space and volume. The student is lead through a carefully planned series of problems and research projects; for example, line is introduced in both the drawing and design classes during the same week. While the drawing instructor emphasizes the use of line to convey a naturalistic image, the work in design involves the use of line as an abstract element that can be used to create solutions to whole new functional problems such as lettering or a poster layout.

The four semesters of art history were planned in relation to the studio program. The objective of these courses is to provide the students with a broader and more critical view of the arts. Through the seminar approach, the reading of assigned texts and the writing of research papers, the student is encouraged to develop his ability to analyze and express himself verbally.

The emphasis on basic skills and concept in the first two years makes it possible to maintain instruction in the major programs on a high professional level. Furthermore, the individual will have to face many unexpected and unplanned challenges within the full span of his career. The Foundation Program assures the student of having a wide frame of reference and skills with which to meet these problems.

MAJOR PROGRAM

The Major Program, which comprises the last two years at Swain, is a radical departure from the Foundation Program. The program, built around the student's specific vocational needs, is more individual in nature since the student instead of taking formal courses, spends the principal part of his time in his major workshop. Essentially this program most resembles the tutorial or honors program in a liberal arts college. The weight of responsibility for organizing research materials, equipment and time is gradually transferred to the student. The teacher's role becomes that of the critic, approximating, as clearly as possible, a professional situation.

Since the Major Program is essentially individual in nature, imposing no specific standards or requirements on the student, the problem of guidance and evaluation of student achievement becomes particularly important. During the third year the student plans a program of studies with his adviser. At the beginning of the fourth year the student presents to a committee of the faculty an outline of his plans, a first draft of sketches, layouts or models. Periodically the student meets with the committee to present work done and discuss revisions and projected plans. Though no school can program into being an independent and responsible individual, such a curricula does set up a situation in which the student can achieve genuine maturity as an artist and as a person.

OUTLINE OF COURSES OF STUDY

FOUNDATION PROGRAM

FIRST YEAR

Subject	Clock Hours	Credit Hours	
Drawing I Sketching	15	7	7
Design I	12	6	6
Art History Ia, Ib	3	3	3
	30	16	16

SECOND YEAR

Subject	Clock Hours	Credit Hours	
Drawing II	9	4	4
Life Drawing I	6	3	3
Design II	6	3	3
Art History IIa, IIb	3	3	3
Introductory Painting	6	3	3
	30	16	16

MAJOR PROGRAM

THIRD YEAR

COMMERCIAL DESIGN AND ILLUSTRATION

Illustration Workshop	8	4	4
Life Drawing II	6	3	3
Commercial Workshop I	12	6	6
Critique and Research	4	2	2
	30	15	15

PAINTING AND DRAWING

Painting Workshop I	12	6	6
Graphics	6	3	3
Life Drawing II	6	3	3
Composition	3	1½	1½
Painting Techniques	3	1½	1½
	30	15	15

FASHION DESIGN AND ILLUSTRATION

History of Costume	3	1½	1½
Fashion Analysis	3	1½	1½
Life Drawing II	6	3	3
Textiles and Fabrics	4	2	2
Fashion Design Work-Shop I	14	7	7
	30	15	15

FOURTH YEAR

COMMERCIAL DESIGN AND ILLUSTRATION

Commercial Workshop II	24	12	12
Electives	6	3	3
	30	15	15

PAINTING AND DRAWING

Painting Workshop II	24	12	12
Electives	6	3	3
	30	15	15

FASHION DESIGN AND ILLUSTRATION

Fashion Illustration Workshop	12	6	6
Fashion Design Workshop II	12	6	6
Electives	6	3	3
	30	15	15

DRAWING

DRAWING I AND II Emphasis is placed upon the observation and understanding of natural forms and their translation through line, form, light and shade. A complete study of the human skeleton and muscle structure is included. Media used are pencil, charcoal, crayon, silver point, and a limited palette of black and white oil paint.
In the second year, wet media and work in graphics are introduced and studies of the first year are continued.

LIFE DRAWING I, II AND III A concentrated study of the life model.

SKETCHING This class gives the student experience in rapid drawing with emphasis on gesture to complement the disciplined approach in Drawing I.

Drawing includes: anatomy, composition, perspective and varied techniques.

FOUNDATION COURSES

DESIGN

DESIGN I AND II The first year is concerned with line, texture, shape, space and color, not as tools for the description of nature but as abstract elements with individual characteristics. The foregoing serves as the basis for the resolution of functional problems such as lettering, advertising layout and mural design. Attention is given to the large body of traditional theory relating to perspective, color, ideal proportion, as well as the more experimental approach of modern designers. The second year of design retains this approach, and adds the use of three dimensional materials. Specific problems involve lighting, display and container design.

Design includes: lettering, perspective, color theory and varied techniques.

INTRODUCTORY PAINTING

INTRODUCTORY PAINTING is based on the drawing, design, and color experiences gained in the previous year.
A groundwork in traditional methods of representation and composition is studied in a series of studio problems and seminar type criticisms. Problems in the visual organization of volumes in space through still life, figure composition, and the portrait, provide the student with a basis for representational painting and illustration.

Introductory Painting includes: perspective, anatomy, color theory and basic oil painting techniques.

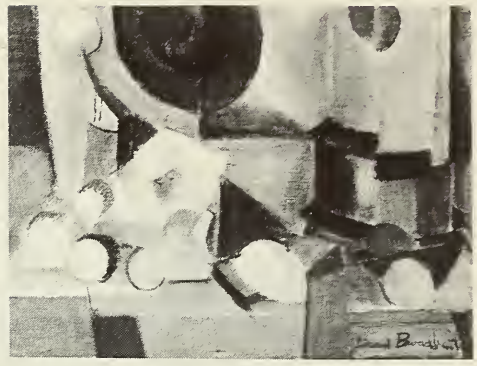
FOUNDATION COURSES

ART HISTORY

ART HISTORY Ia and Ib Art History Ia is closely related to the freshman studio program. The basic elements of line, texture, shape, space and color are studied in relation to classicism and romanticism. With an emphasis on these polarities, the transition from Classic, Medieval and Renaissance sculpture and painting is reviewed.
The second semester includes a study of Renaissance and Baroque art in northern Europe.

ART HISTORY IIa and IIb During the first semester, the effect of sociological and historical conditions on the arts are studied in relation to the American painting tradition.
As a summation of the two year program in art history, work in the fourth semester is focused on problems of criticism and pictorial analysis. These issues are discussed with reference to the 19th and 20th century European painting and sculpture.

As part of all four semester's work, readings and research papers are assigned involving both art and related literary works. Readings in Male, Berenson, Wollfflin, Read, Mumford are included.



PAINTING AND DRAWING

PAINTING WORKSHOP I AND II, PAINTING TECHNIQUES, COMPOSITION AND CRITICISM. Painting Workshop develops from materials first presented in the introductory drawing and painting studios, integrating the specialized studies in Composition and Painting Techniques. Composition includes a study of art practice with traditional approaches and a groundwork in modern theory of space and color. Painting Techniques is an introduction to various media. Through directed individual problems and seminar type criticism, the student is enabled to develop as a serious painter.

Painting and Drawing includes: oil encaustic, egg tempera, and eggoil emulsion media.

MAJOR COURSES

COMMERCIAL DESIGN AND ILLUSTRATION

COMMERCIAL WORKSHOP I AND II, ILLUSTRATION WORKSHOP, CRITIQUE AND RESEARCH. The Commercial Workshop integrates the basic design elements with the functional and creative applications of typography and technical skills into a strong, direct presentation of graphic design. Communication in advertising and other design areas is investigated through class research and individual projects. Illustration includes painting, graphics and drawing within the framework of design communication. A scheduled critique encourages an exchange of creative verbal as well as visual ideas.

Commercial Design and Illustration includes: calligraphy, lettering, typography, layout, and production techniques.

FASHION DESIGN AND ILLUSTRATION

FASHION DESIGN WORKSHOP I AND II, HISTORY OF COSTUME, TEXTILES AND FABRIC, FASHION ANALYSIS. Fashion Design Workshop combines class instruction and practice in the use of tools and equipment. Original designs are created through a knowledge of pattern drafting and creative draping, and based upon research in both historic and contemporary areas. History of Costume is the research and study of costume through the centuries and study of current designs and designers. Textiles and Fabrics is concerned with a study of basic fiber construction and finishes with their adaptability and suitability to certain designs. Fashion Analysis covers a study of the fashion market, current fashion trends and problems of adapting high fashion to the moderate price markets.

Fashion Design and Illustration includes: fashion layouts, media, and study of technical problems.

MAJOR COURSES

GRAPHICS

While a major in Graphics is not offered, it can constitute an important part of a student's work in both the Commercial Design and Illustration, and Painting and Drawing Programs.

The printmaking workshop gives a traditional grounding in the basic techniques of relief and intaglio printing. The relation of graphics to type and industrial methods is discussed. The advanced student is encouraged to experiment and unify graphic techniques with his individual approach.

Graphics includes: linoleum cuts, wood cuts, wood engravings, drypoint, etching, metal engraving, and aquatint.

DAVID LOEFFLER SMITH (1962), Director
B.A., Bard College; M.F.A., Cranbrook Academy of Art;
Hans Hofman; Raphael Soyer.

SIGMUND ABELES (1961), Instructor in Drawing and Graphics
Pratt Institute; Brooklyn Museum School; Skowhegan School of Art; Art Students League; A.M., University of South Carolina; M.F.A., Columbia University.

ALICE JOHNSON (1957), Instructor in Fashion Design
Diploma, Pratt Institute; New Bedford Institute of Technology;
Apprentice Designer, Angotti's, Northampton, Mass.

KETURAH KOWALKE (1961), Instructor in Commercial Design
B.F.A., Art Institute of Chicago and University of Chicago.

RONALD KOWALKE (1961), Instructor in Design
Art Institute of Chicago and University of Chicago;
B.A., Rockford College; M.F.A., Cranbrook Academy of Art.

JOYCE REOPEL ZABARSKY (1960), Instructor in Drawing
Diploma, School of the Worcester Art Museum; Yale Norfolk Art School;
Ruskin School of Drawing and Fine Arts, Oxford University.

MELVIN J. ZABARSKY (1960), Instructor in Painting
School of the Worcester Museum; Ruskin School of Drawing and Fine Arts,
Oxford University; B.F.A., Boston University; M.F.A., University of Cincinnati.

LOCATION AND BUILDINGS

Built on the site of the original William W. Swain residence, the School is located in an area of New Bedford noted for important examples of 18th and 19th century architecture. In close proximity to the campus is the New Bedford Public Library and the Whaling Museum. The Library is of particular value to the School for its fine collection of paintings illustrating the unique artistic tradition of the city. New Bedford was the birth place of Albert Ryder and home of Alfred Bierstadt and Dwight Tryon. The Museum of the Old Dartmouth Historical Society records another aspect of the city's history, that of the whaling industry. Across the street from the museum is preserved the Seaman's Bethel which Melville describes in his classic novel Moby Dick. The cultural life of the city is further augmented by its advantageous position between Boston, Providence and Cape Cod.

The campus is bounded by County, Hawthorn and Orchard Streets. The buildings include the main school complex, adjoining Crapo Gallery, and two faculty residences.

Following the loss of the Swain residence by fire in 1948, a new brick building was constructed housing three large studios, library, storeroom, faculty and administrative offices. Two more studios and a fireproof vault for the storing of paintings were added in 1961, the gift of Mr. and Mrs. John M. Bullard and the William W. Crapo Foundation. All of the painting studios take advantage of northern light.

The Swain Library is adjacent to the studios. It is maintained as a specialized collection, emphasizing those areas relevant to the school curriculum. All books and periodicals are readily accessible in open stacks. Swain students do have the additional privilege of borrowing from the New Bedford Public Library, which overs a wide selection for general reading.

WILLIAM W. CRAPO GALLERY

The Gallery is attached to the main school building, thus easily accessible to the students. On the main floor, it has a large central exhibition hall and student lounge. The School's graphic studio and photography laboratories are located in the basement.

Built originally in 1925, with funds provided by William W. Crapo, gallery activities today are supported by the Crapo Gallery Sponsors. The Gallery program includes a series of lectures on art. In recent years there have been important exhibitions of 19th and 20th century masterpieces, a yearly drawing show and surveys of the work of significant contemporary artists.

REGULATIONS

REGISTRATION Freshmen register their programs during the Fall Term of their freshman year. All other students make out tentative schedules during the Spring Term for the following academic year. There may be no change of elective classes after the third week of any semester.

ABSENCE Absences are considered permissible only in case of illness or for other reasons of necessity. It is the student's responsibility to notify the School immediately of his absence and its cause. Missing work must be made up whenever a student has been absent.

TRANSCRIPTS Graduates and students are entitled to one complete statement of their school record without charge. For each additional copy a charge of one dollar will be made.

STUDENT WORK The School reserves the right to retain two works of each student for exhibition purposes. All other property must be removed from school premises at the end of the academic year. At no time does the School have responsibility for student property.

GRADING SYSTEM

CREDIT HOURS Credit hours in almost all courses are based on a ratio of one credit for every two hours of scheduled studio time and one hour of outside work per week for one semester. Credit hours for academic subjects are based on a ratio of one credit for every one hour of class attendance and one hour of outside preparation per week for one semester.

GRADES A grade scale of A B C D and F is used to designate the students' standing. The letter grades are considered the equivalent of the following percentage scale: A = 90-100, B = 80-89, C = 70-79, D = 60-69. The grade of E or Incomplete is a substitute grade for situations in which students could not complete required assignment due to circumstances beyond their control. The required work must be completed by a designated time for a student to be awarded credit. For the computation of scholastic averages, reported grades have the numerical value of A = 4.0, B = 3.0, C = 2.0, D = 1.0, F = 0 for each credit hour.

PROBATION Grade reports will be given out at the end of each semester. Freshmen and other students whose grade average in a course is D or less will receive a grade report at mid-semester.

A Freshman earning a semester average of less than 1.7 and an upper class student one of 2.0 is placed on probation. Any student who is on probation for two consecutive semesters will be subject to dismissal.

GRADUATION REQUIREMENTS

Completion of 120 credit hours including the Foundation Program (or its equivalent), and a Major Program cumulative grade average of C or better, is required of all students entering after September 1962.

ADMISSION PROCEDURES

Admission requirements have been designed to select students who give promise of excellence in the field of art.

An applicant must be a high school graduate or have acceptable equivalent preparation. However, a candidate who evidences special interest and unusual ability or promise may be considered for admission as a special student at the discretion of the admissions committee. Each applicant is considered on the basis of his aptitude as well as his character and personal qualifications. Most students are enrolled in a full five days a week program but in exceptional cases a special student is admitted for a more limited program.

Each applicant must complete the School's application form and submit it together with $5.00 application fee (not refundable and not credited to any school bills) to the Registrar, Swain School of Design, 19 Hawthorn Street, New Bedford, Massachusetts. The applicant should request the principal of his secondary school to forward a transcript of grades at the time of application. He should file, also, three letters of recommendation and a certificate of health signed by the family physician. It is recommended that the applicant visit the School and arrange for a personal interview by the Director during the course of application.

Each applicant must submit a portfolio of original work clearly marked with his name, address, telephone number and the name of his school. The portfolio is to be no smaller than 16″ x 20″, no larger than 20″ x 26″. A neat presentation is advised. Work submitted can be done either independently, or under guidance, but should be so designated.

The following items are requested:

1. A self-portrait in pencil or charcoal.
2. An interior.
3. A still-life that includes at least four objects plus branches, twigs, leaves or flowers in pencil or charcoal.
4. A flower pattern to be used on printed drapery material, in three colors.
5. A book jacket in three colors.
6. A design using geometric shapes in black and white.
7. One to three drawings or paintings of one's own choice.

EXPENSES

TUITION	$400.00 per year	Application for Admission (Freshman only)	$5.00
	$100.00 per year for one day weekly	Student Activities Fee (Regular student)	4.00
	$200.00 per year for two days weekly	Laboratory Fee (Regular student)	10.00
	$300.00 per year for three days weekly	Locker Fee	2.35

In keeping with the original wishes of the founder, William W. Swain, tuition is maintained at a minimum. An individual tuition payment represents less than one-half of the actual costs incurred in the education of that individual at Swain.

A deposit of $50.00 is required of all new students within two weeks following notification of acceptance for admission. It is applied to the charges of the academic year and it is not refundable after May 1st.

All fees must be paid at the time of registration, unless special arrangements are made with the Registrar.

Since school operating expenses are planned on a yearly basis, no refunds can be made.

HOUSING

The School does not maintain dormitories. A diversified list of accommodations is available. It is suggested that any student wishing to make housing arrangements apply well in advance of the opening of school, stating type of accommodations and price range desired.

MEDICAL CARE

The services of a school appointed physician are available to all students. Charges are made directly to the student. All students are urged to avail themselves of low-cost Health and Accident Insurance policies.

SATURDAY CLASSES

A program of Saturday classes for children 8 to 18 is conducted during the school year. A separate bulletin is issued describing these classes and listing fees.

SUMMER SCHOOL

Classes for both children and adults are held during the summer. A separate bulletin is issued describing these programs and listing fees.

CALENDAR

1963

September	**16**	Monday	First Semester begins
October	**12**	Saturday	Columbus Day
November	**8**	Friday	Mid-semester
	11	Monday	Veterans Day—Holiday
	27	Wednesday 12:30 P.M.	Thanksgiving Recess begins
December	**2**	Monday	Classes Resumed
	13	Friday 3:30 P.M.	Christmas Vacation begins

1964

January	**6**	Monday	Classes Resumed
	24	Friday	First Semester ends
	29	Wednesday	Second Semester begins
February	**22**	Saturday	Washington's Birthday
March	**20**	Friday 3:30 P.M.	Spring Vacation begins
	30	Monday	Classes Resumed
April	**20**	Monday	Patriots' Day—Holiday
May	**11-15**		Senior Reviews
	22	Friday 3:30 P.M.	Second Semester ends
	24	Sunday	Commencement Exercises

The Trustees and Administration reserve the right to make changes in all phases of the school program without further notification when deemed necessary.

MAIL ADDRESS 19 Hawthorn Street, New Bedford, Massachusetts

TELEPHONE WYman 3-3158

CLASS HOURS 8:30 to 3:30 Monday through Friday

OFFICE HOURS 8:30 to 4:00 Monday through Friday

TRUSTEES

W. Julian Underwood, President
James W. Wickenden, Vice-President
Theodore H. Rice, Treasurer
George C. Perkins, Clerk

Thomas N. Bucar
Mrs. John M. Bullard
Mrs. Alfred U. Collins
Mrs. Stephen C. L. Delano
John S. Fallow, Jr.
Mrs. W. Gordon Hughes
Rev. Richard A. Kellaway
Mrs. Dorothy S. Owen
Lyman H. Smith
William Tallman

ADMINISTRATION

David Loeffler Smith, Director
Alda Alves, Registrar
Allen Dale Currier, Public Relations

ADVISORS

Boris Mirski, Director, Boris Mirski Gallery
Mrs. Alice N. Reynolds, Asst. Prof. of Art, Boston University
S. Morton Vose, Director, Vose Galleries

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